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CORCORAN PRIZE AWARDS

The prizes awarded to the Seventh Exhibition of Contemporary American Oil Paintings, the Corcoran Gallery, Washington, to open to the public tomorrow, Dec. 21, are as follows:

First W. A. Clark Prize of \$2,000 (accompanied by the Corcoran Gold Medal) to Frank W. Benson for his "The Open Window." Second W. A. Clark Prize of \$1,500 (accompanied by the Corcoran Silver Medal) to Charles H. Davis for his "Sunny Hillside." Third W. A. Clark Prize of \$1,000 (accompanied by the Corcoran Bronze Medal) to Edward F. Rook for his "Peonies." Fourth W. A. Clark Prize of \$500 (accompanied by the Corcoran honor mention certificate) to William S. Robinson for his "October."

The Jury on Awards consisted of Mr. Willard L. Metcalf, N. Y., chairman; and Daniel Garber, Phila.; Richard E. Miller, Paris and St. Louis; Lawton Parker, N. Y., and Charles H. Woodbury, Boston.

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ART BOOK REVIEW

ART AND THE GREAT WAR. A. E. Gallatin. E. P. Dutton & Co. \$15.

While the AMERICAN ART NEWS is seldom in sympathy with Joseph Pennell, who rarely can admit any merit in any department of art activity save his own of etching and lithography, nor in any art production of the day, save his own, it must be admitted that, as the exception proves the rule, even Mr. Pennell strikes true in his criticism at times. This applies to his general argument that this country's art achievements in the recent war did not amount to much, for several reasons, published as a review in last Sunday's N. Y. Times, of Mr. Gallatin's large and sumptuous volume "Art and the Great War," and with which the ART NEWS finds itself in accord.

In saying this let it not be thought that Mr. Gallatin's careful work is to be adversely criticised. He has simply, and presumably from patriotic feeling, over-praised America's art achievements in the war.

As a record the work will be of great value and should be in every library.

Mr. Pennell says, in part, as follows:

"Mr. Gallatin has made a record of art in the war, which is good as far as it goes and so far as Mr. Gallatin knows. But Mr. Gallatin did not come into this art work at the beginning here (neither did I for that matter here), and Mr. Gallatin, I think, was not abroad during the war, as I was, for two years. Therefore much of his information has been obtained from other books and documents, but his book is the most important American record of our art part in the world war that has appeared, and it is written by one who played a part in the work. It is therefore of value, and like all Mr. Gallatin's books it is attractively made. A rare thing in American book making now. The story is worth telling, for much of the pictorial work of the war has vanished already, much he has recorded will vanish from sight and memory, and so it is well a record of it should be made, as Mr. Gallatin has made it, and his record will last and be of great use in the future, as well as serving as a more practical war memorial than many that are being set up."

Is Art An Asset?

It is interesting to note that Mr. Gallatin goes on to point out the part we artists played in the Liberty Loan campaigns. But he is scarce by correct in stating that a body of American illustrators undertook the task of proving to the Secretary of the Treasury, Mr. McAdoo, that art was an asset. It was the Society of Illustrators alone, and every credit should be given them. They also proved to Mr. McAdoo that the Treasury was 'issuing thoroughly inartistic Liberty Loan posters,' for which they were paying large sums, for these posters were issued by millions. But even though an organization was formed, the Pictorial Division of the Committee on Public Information, and 'though' the drawings for use in the Liberty Loans were submitted to the committee of artists, and passed upon by them, they had to be sent to Washington for final approval. That the officials at Washington had the privilege of (finally) selecting the designs instead of the artists was most unfortunate. This most unfair system accounted for the issuing of several thoroughly inartistic Liberty Loan posters, the choice of the Treasury officials. And besides, Mr. Gallatin does not point out here that the artists freely gave their work and their time and their talents to their country, while the paper makers, the lithographers, the engravers, and printers were all paid, and the various departments, with an appalling ignorance of all things artistic, gave orders to firms of lithographers to turn out posters without any thought of the artists at all. The artist, usually in the employ of the firm, was but an item in the cost of 'manufacturing' the poster. Yet all

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EXHIBITIONS NOW ON

Women Painters' and Sculptors' Exhibit

The Women Painters and Sculptors annual exhibition of sketches, miniatures and sculptures, is on at the Arlington Galleries, 274 Madison Ave., through Jan. 3. Although some 149 oils are displayed, the show is nevertheless the smallest yet held by the association. Owing to the printers' strike, notices were delayed in going out to members, so that many were prevented from completing sketches in time for the opening, and so many good painters are not represented. The exhibition is a creditable one, and there are a number of canvasses of a size suitable to the average N. Y. home, some of which are moderately priced.

Among the best examples are Susan Ketcham's "On the Beach, Ogunquit," a colorful, sincere and serious bit; Felicia Waldo Howell's "Old Street," full of atmosphere, and "Children Wading," a joyous work; Jane Peterson's "Beach Scene," with its moving figures and good light; Constance Cochran's "Mt. Washington," a finished work rather than a sketch, and lovely in color and personal in expression; Lydia Longacre's "Gray Day," a tender atmospheric landscape; Louise Heustis' "Little Girl and Her Doll," delightful in the spirit of childhood; Harriet Bowdoin's "Girl Sewing," fine in color; Martha Walter's "Sunshine," happy in feeling and brilliant in color, and Emma Lambert Cooper's "Near Pompeii," a strong work.

There are also good works by Zulma Steele, Anna G. Price, Nancy M. Ferguson, Theresa Bernstein, Emily Hatch, Elizabeth Theobald (who shows a well drawn "Nude"), Martha Wood Belcher (whose "Church in Vermont" has sentiment and poetry), May Fairchild (whose "Christmas Eve" is modestly priced, joyful in spirit and sincerely painted), Clara Davidson ("An Autumn Day") and Alice P. T. de Hass ("Drying Sails").

Other appealing works in the display are by Helen K. McCarthy, Christina Morton, Marion Bullard, Alice Gardin, Hester Miller, Alice Wells, Julia M. Wickham, Grace Fletcher, Irene Weir, Alice Cushman, Mary Butler, Lucille Howard, Olive Black and Alice Judson, whose "Breezy Day" scintillates with life and has good color.

The group of miniatures shown represents some excellent work in the "little." The exhibitors are Margaret May, May Fairchild, Julie Kahle, Selma Moeller, Elizabeth Knowles, Martha Baxter, Lucy Stanton and Cornelia Hildebrandt. The sculptures are also worthy of note, and good examples of Janet Scudder, Alice Wright, Isabel Moore, Mabel Conkling, Edith Parsons, Olga Muller and Lindsey Sterling are shown.

Catherine Lorillard Wolfe Club

The Catherine Lorillard Wolfe Art Club, Grace House, 802 Broadway, is showing, until Dec. 22, a strong line of designs for textiles and batiks. M. Dorr is responsible for certain good silk designs and others for hand-decorated fabrics. E. Rappleye's design for Cretonne, is in good color, and the design forms are well adapted for the uses for which they are intended. Amy Stevens has essayed some hand-decorated velvet executed in black printed repeats. Anna G. Morse, art director of Adelphi College, Brooklyn, N. Y., shows two numbers, one of which is a modern adaptation of a Javanese design for decorated silk. A design for a bead bag is by the same exhibitor. Miss Morse has also designed a Batik blouse after the Javanese methods. Yvonne Paul's Batik purple blouse scarf falls far short of being as effective as the one produced by Miss Morse.

Weir Memorial Print Show at Library

The recent death of J. Alden Weir, has occasioned a memorial exhibition of his etchings and other prints in the Stuart Gallery of the N. Y. Public Library, during

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